



HAPPY

NEW

YEAR!!

2018!!!

The Official Newsletter of The National Capital Puppetry Guild

# Puppetimes

Vol. 54 #1 January - February 2018

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Grants

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## Coming Up at the Puppet Co

January 19 through February 11

in Glen Echo Park

7300 MacArthur Blvd, Glen Echo, MD

For Reservations (301)634-5380



## TALES OF BEATRIX POTTER<sup>SM</sup>

Limited Schedule

Fridays (only), 11:00 AM

Saturday & Sundays, 11:30 AM & 1 PM

**Applause Unlimited** of Richmond, VA is back at the Playhouse, and presenting three of Potter's favorites, "Two Bad Mice," "Jemima Puddle-Duck," and "Jeremy Fisher," Christopher Hudert tells the stories, which come to life through the everyday activities of a young girl as she dreams and plays alone in her room.

**Recommended Ages: 3 - 9 years old • Running Time: 45 Minutes**

February 16 through March 25

Shows are Thursday and Fridays at 11:00am

Saturday and Sunday at 11:30am & 1:00pm



## Beauty and the Beast

A romantic tale of a handsome prince, and his love, Beauty, set in a great forest in old Russia. There are curses, conflicts, hopes, wishes, dreams, and exciting adventures, all the things that make a happy ending that much sweeter. Imaginative settings and beautiful costumes support this large-scale marionette version of the classic love story. Winner of a Citation of Excellence from the American Center of the Union Internationale de la Marionette, it has played successfully to children and families nationwide.

**Recommended Ages: 5 y.o. - Adult • Running Time: 40 Minutes**

The next meeting of the National Capital Puppetry Guild will be our holiday party, which will be at the home of our Mistress of revels, Sandy Feulner. Please contact her to see what you might bring for the potluck.

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**Puppetimes** is the official newsletter of the National Capital Puppetry Guild. Puppetimes is published bimonthly and is available to all members. Membership is open to anyone with an interest in puppetry.

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Website [www.puppetimes.info](http://www.puppetimes.info)

**Editor's Message:**

**ARE YOU LATE??**

**RENEW  
YOUR  
MEMBERSHIP  
NOW!!**

All of this only happens with your help.

**The National Capital Puppetry Guild, Inc.**

is a 501(c)3 non-profit charity dedicated to the education and practice of the puppetry arts. We were chartered in 1964 by the Puppeteers of America.

President: Jeff Bragg - Vice President: Sam Rugg  
Secretary: Heidi Rugg - Treasurer: POSITION OPEN  
Members at Large: Eric Brooks, Sandy Feulner, Tom Noll, Honey Goodenough, Pam McNaughton

NCPG home page: [www.nationalcapitalpuppetry.org](http://www.nationalcapitalpuppetry.org)  
Join the NCPG Facebook Group at: [www.facebook.com/nationalcapitalpuppetry](http://www.facebook.com/nationalcapitalpuppetry)

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Minneapolis, MN 55409  
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Mid-Atlantic Regional Director -

Jeff Bragg  
64 Southall Court,  
Sterling, VA 20165

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**Our Next Meeting is...**

Our Annual Holiday party/meeting. Details will follow shortly by email.

## President's Note by Jeff Bragg

Happy New Year everyone! Two years ago, I published part one of my interview with master puppeteer Bob Brown. At the end of part one, I promised that shortly, I would put part two online. Well, that never happened, I kept getting distracted by other guild business and like most good ideas that you don't do immediately, part two got pushed into the future.

Two years is future enough. Here is part two of my conversation with Bob, with him illuminating all manner of interesting events in his life. As a bonus, to the right are two of the cover possibilities that were rejected from the issue that part one appeared in. If you didn't get the issue, you can find it online at .....

<http://ncpgpuppetimes.blogspot.com/2015/12/ncpg-puppetimes-vol-52-1-bob-brown.html>

A new year means a whole new season of events and other fun. Like last year, we will be holding our World Day of Puppetry Celebration in March and our Puppet MakerFest in October. These events also serve as two of our yearly meetings. Nice thing to go to a guild meeting and find yourself at a puppetry festival, right? Our (mostly) Monthly Puppet Show Series also continues at the Durant Center with Beech Tree Puppets in February and Bob Brown Puppets in April.

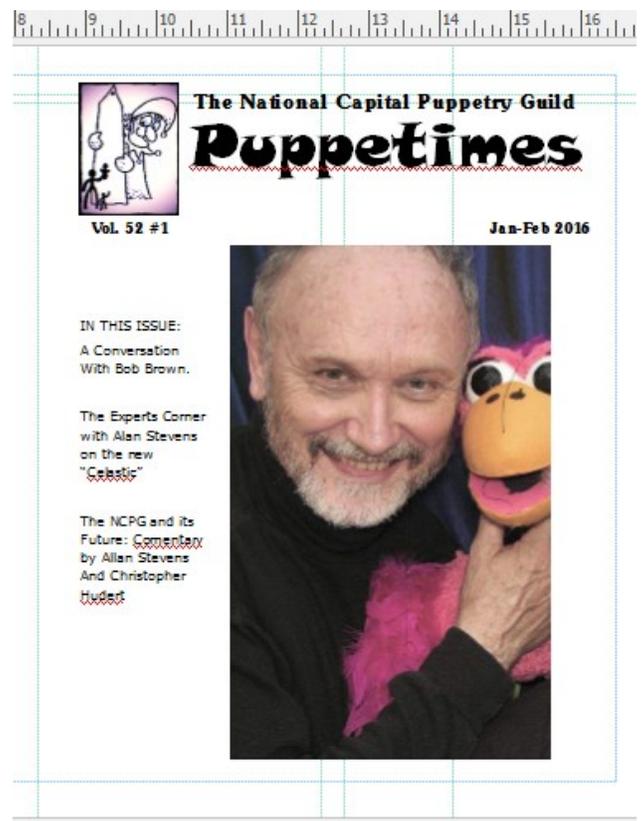
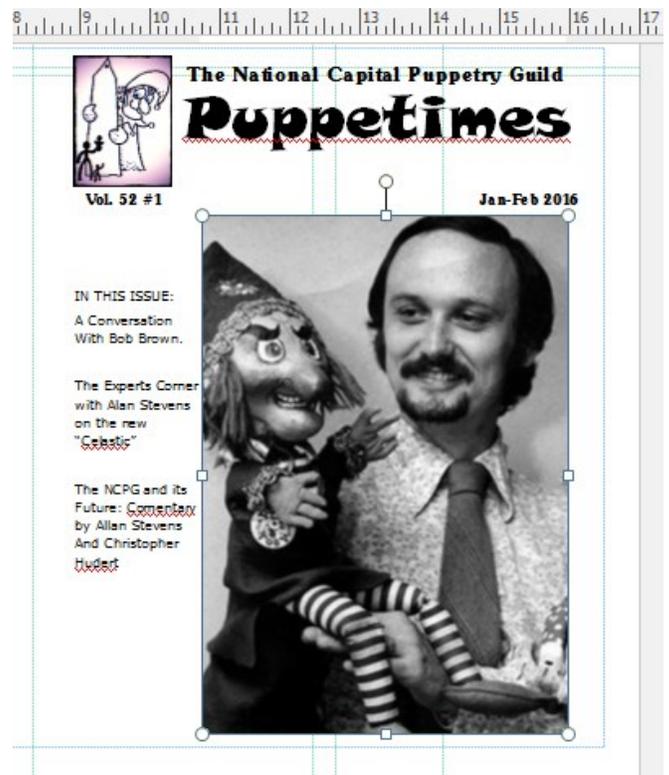
Also our college scholarship and O'Neill applications are open. You can find applications for these on page 13.

Now, I want to remind those of you who have not renewed your yearly membership, to do so now. All the events we are holding require puppeteers and we will be drawing from our members first to fill those roles. If you are a working professional and you've ever asked, "What's in the guild for me?", you now clearly have your answer.

Come join the fun! There's plenty for all.



NCPG President



# THE JUDY BARRY BROWN FUND

Providing Scholarships and Grants to Study the Fine Art of Puppetry



## *Once upon a time...*

There was an amazing and inspiring woman who made puppets and directed theater and made costumes and created art and raised children. She helped us in any way she could and we loved her and she meant the world to us.

She was indefatigable. She was infinitely creative. She took young puppeteers under her wing and often knocked the feathers off of them, figuratively speaking.

And the stories are endless, too!

And then one day, she was gone.

In honor of this remarkable woman's life and work, the National Capital Puppetry Guild has established the Judy Barry Brown Fund to assist deserving students in furthering their puppetry educations.

The board has decided that under the auspices of The Judy Fund that we will be offering a college scholarship, a scholarship to help a young puppeteer attend their first festival, and a grant for a young puppeteer to attend the O'Neill conference.

At this time we are finalizing the eligibility and selection criteria and have let some of our partners in education know that this will be happening.

We are still working out the details, but there will be applications for the scholarships in our next issue.

## THE JUDY FUND

Yes! I would love to help The Judy Barry Brown Fund propel the education of young puppeteers in our guild region!

Please take my money!

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

My gift:

\$25 \_\_\_\_\_ \$50 \_\_\_\_\_ \$75 \_\_\_\_\_ \$100 \_\_\_\_\_

Other: \$ \_\_\_\_\_

Enclosed is my check: \_\_\_\_\_

Or

VISA \_\_\_\_\_ MC \_\_\_\_\_ AMEX \_\_\_\_\_ DISC \_\_\_\_\_

Card # \_\_\_\_\_

Exp. \_\_\_\_ / \_\_\_\_ CC# (on back) \_\_\_\_\_

Name as shown on card:

\_\_\_\_\_

All gifts to the National Capital Puppetry Guild are fully tax deductible as allowable by law.

## A Conversation with Bob Brown

### Part Two

Two years ago when I took over Puppetimes, I started a series entitled "A Conversation with..." featuring interviews with many of our founding members. Bob Brown was the first person I interviewed and I closed the incomplete article saying that I would put the rest online. I never got around to it, but here is the rest in print now. Let's pick up where we left off.....

Editor

Bob Brown: ....and that's how I met Fred Thompson.

And I said, "I feel so sorry for you guys!" and Fred had told us how he'd heard all these horror stories about us and , I said, "Yeah, of course! You know, but that none of them are true" And the Smithsonian had said what awful people we were to work with and how difficult we were and how we were making all kinds of demands and all kinds of things... turned out none of it was true! And Fred found it out the hard way!

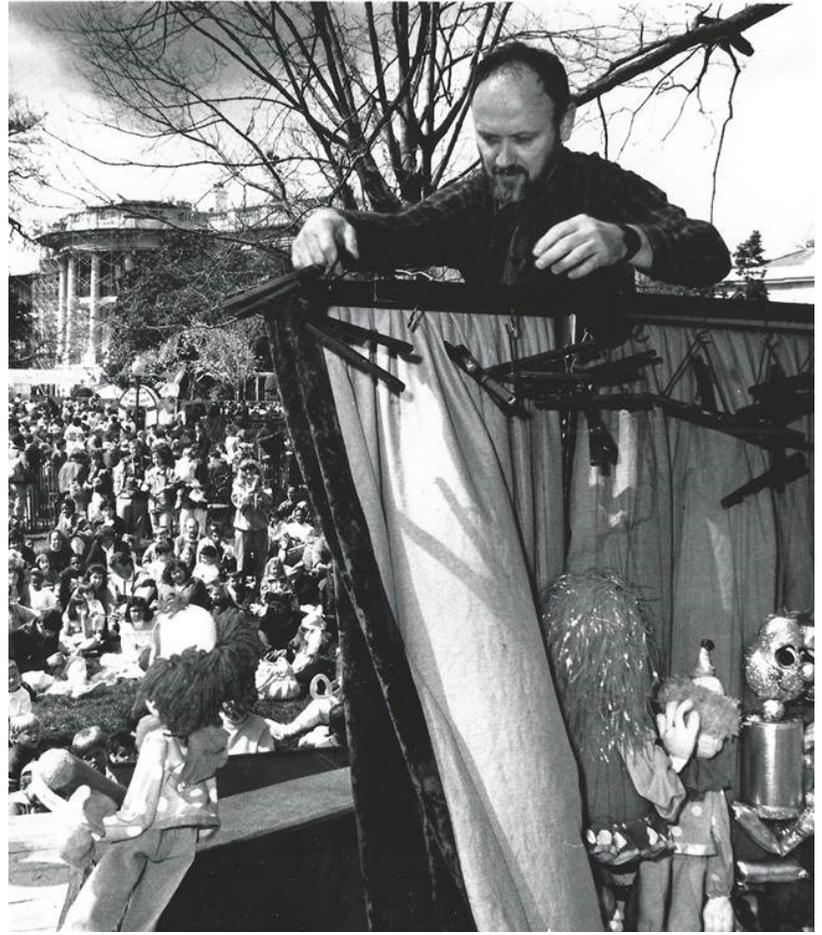
So what happened is that after he did this shopping mall show he said to the Smithsonian that in December, he and Russel had tickets to go see the Saltzburg Marionettes doing The Nutcracker, so don't book that date! They (Smithsonian) booked it and they said you have to do it! And Fred said, "I'm not doing it!" And they said you're either doing it or you're out of here.

So Fred said, "Goodbye!" (laughs) Which I admire him for doing. (more laughter)

When we started out on the Mall, at some point my wife (Judy) was walking across the Mall with thousands of dollars in a little tin cash box and she kept saying, "I need security or somebody. I can't keep walking from one Smithsonian building to another to deposit this cash." And they wouldn't do it.

Puppetimes: Perhaps it had to do with the fact that puppetry is often not taken seriously as an art form.

BB: We told them from the very beginning what kind of shows we were going to do. And I told you that this happened both at the Smithsonian and the Rock Creek nature Center. They would go, "Well, we need you to do shows



related to the Smithsonian." And I said, "Okay, can you give me an example?" And they said, "Yes, we'd like you to do a show about the first ladies gowns." I looked at them and I said, "Could you run that by me again? Do you realize that the average child that comes to our theater is in a 2-5 year old range? The last thing they care about is what Dolley Madison wore back in 18-something or other and it's not going to make for a very interesting puppet show! And they just wanted to do things related (to their exhibits) and I can understand that, but I went, "Okay, fine. If you want to do that, then I think you should not charge, it should be part of the Smithsonian exhibit budget." ...and not expect it to be a profit making enterprise. And the same thing happened at Rock Creek Park! At one point the Park Service called us in and said, "You know, (we) think the stuff you're doing is fantastic. You're pulling in crowds all the time. (We're) busing in all these school kids and they come to see this puppet show about the Rock Creek Park Nature Center and when it's all over, they get on the bus and leave." And I went, "And what's

your point?" They said, "Well, they're not staying here." And I said, "They're not staying here because there's nothing interesting for them to see. We pull 'em in, your job is to keep 'em here. That's not our responsibility, we're doing what we're paid to do. We're pulling in the audience. If you want them to stay you need to have something that appeals to these little kids." It was almost like they didn't understand what I was talking about!

PT: And this was in the mid-1970's, right? And this was the time that you did a bit of work for Jim Henson when he was on Ed Sullivan, also.

BB: Yep, yep. Bob Payne was one of the puppeteers who

and do all kinds of stuff. They're blowing up stuff and it was typical of the era when Jim was blowing up things and they brought in the producer for the Ed Sullivan Show and we did this whole routine and they hated it. No, let me backtrack. It's not that they hated it. They thought it was much, much too violent. The squirrels were little hand puppets and they're (the puppeteers) working behind a masking. Standing on these tiny platforms were puppeteers, of which I was one of them, inside these life-sized trees, these foam rubber trees. And you had to stand there and hold a pose and the squirrels would run up and down the trees and tear off branches and whack each other and do all kinds of violent things and eventually the



Bil Baird and puppeteers. Bob is second from the left.

started with Jim and Jane (Henson). I had met Bob at the New York Worlds Fair (1964/65) and I hired him when we were at the Smithsonian and he painted scenery for me and puppeteered for me and he did hysterical puppet voices. He was a funny, funny, funny guy. He had me come work for Jim, just, you know, on a part time basis and one of the first projects I had was working on these puppets. They were two squirrels that get into a fight and basically the fight escalates and they take out cannons

trees come to life and they start going toward each other and attacking one another. Well, what happened was because there was no floor other than the little platform we were standing on, some puppeteers would slide a section of floor in next to you, you know, on your left or your right and you'd step on that and as you were doing that, they would take the one you'd just got off of and move it over. But the problem was, you'd couldn't see in this tree and I was only maybe six feet off the floor, off the ground. But I



Bod with his beloved wife, Judy Barry Brown.

kept thinking, one step and I'm going to fall! And you're inside this thing which had chicken wire and foam rubber! And I was terrified. (laughing). And I kept going, "I'm a puppeteer, how have I ended up doing this?!" But it was absolutely fascinating, but they decided not to do it! And then at some point the Muppets did a Christmas show with Ed Sullivan and Arthur Godfrey, you have to be a certain age to know who he was, played Santa Claus. Other than the squirrel project, Jim and Jane had these frames that were suspended on monofilament and they had these Muppet monsters that were supposed to be paintings in a gallery or something and I remember Jane coming in and giving me some really good advice on what I was manipulating.

PT: Let's talk about Bil Baird.

BB: For years and years and years Bil would send me letters, going back to the 1950's and some of them were so funny, so funny! And I go back and read them every once in a blue moon. And I'm going, I have no idea what he was talking about, because it'd just be these absurd things. Speaking of which, when I was in the Army, somebody said, "You know, you could get out if you have a job that's seasonal." and I said, "Well, I don't. I'm a puppeteer." Because I kept talking about how, gee, I was going to miss the World's Fair and I had just finished working for Bil. Actually, I got my draft notice in Russia, by the way! And I went immediately from Russia into the Army. At that point they were drafting people, so Bil actually got a letter saying that they would defer drafting me until after the tour, so I could have possibly gone in right after India, but they waited until Russia, because Bill kept saying, "Puppeteers are not a dime a dozen, they're hard to find. We need this guy to work in the show. Can you give him a deferment until the tour is over?" So the minute the tour was over, before the tour was over, as I said, I got my draft notice and got pulled into the Army. So what happened is somebody said, "Get Bil Baird to write a letter to the commanding officer saying that he really needs you, maybe you can get out of the Army early." And I thought, that's the most ridiculous thing I've ever heard of. First of all, backtracking again, when I went into the, I wouldn't put down that I was a puppeteer. I wouldn't admit it, because I had been teased mercilessly, of course, as a kid, you know, oh, you're playing with dolls again, so I went, I'm not telling anybody I was a puppeteer, well what happened is somebody got a hold of a press release from the Bairds saying they just returned from Russia and listing the puppeteers and my name was on it and somebody connected it and told them at Fort Dix, where I was stationed, that I was a puppeteer and they were like, you need to go get some puppets, we want you to put on some shows at the hospitals, while I was still in basic training. And (I said), "No, no, no, I can't do that, because all my stuff was in storage in New York and they literally had a Sargeant drive me to New York to pick up my puppets and I would do shows on the weekends and stuff. And then they were trying to figure out what to do with me, in the meantime, I was learning how to be a teletype operator, which I hated or learning to be a file clerk or

whatever they call it in the army. They couldn't figure out what to do with me and they couldn't just say I was going to be a puppeteer, and they wanted me to do shows, so they put me in special services and they wanted me to teach photography, which I knew nothing about and they literally said, "Here are the chemicals, here's the developing stuff. Here's how you do prints." And people would come into this arts and crafts center and they'd want to do pictures and I'd go, "Well, if you know what you're doing, here's all the stuff, go ahead and do it. If you want to know the very basics, really basics, I can show you. Beyond that you're on your own. So I taught photography for a while and then they wanted me to do lapidary work, polishing stones, making jewelry, which I also know nothing about. Well, okay, show me how to do it. Because what would happen is that then they could pull me whenever they needed me to do shows. So I was always going to the officers clubs. Now if you heard my wife tell it, you'd swear I did nothing but puppetry in the Army, which wasn't true, but I did do a lot of it.

So, going back to the Bil Baird letter, he writes this to the commanding officer and typical of Bil, wrote it in his phonetic way, putting little cartoons on the bottom, some of them probably 'dirty' and I get pulled in and the commanding officer says, "What the hell is this?" holding up Bil's letter and I said, "I don't know." And he said, "Read it!" And I started laughing and he goes, "Who is this gentleman?" "Oh, this is Bil Baird." And he said, "Well, if he wants to be serious about this, tell him he needs to write a serious letter."

So I wrote back and I said, "Bill, you can't do this to me, I'm already having trouble, so do it seriously." The next thing I know they're releasing me a couple of months early to work at the New York World's Fair. I still have a collection of letter's I've saved from him that are just funny as anything. But I have to go back

at some point and explain the story behind them. Because in reading these things, you don't know what's he's talking about.

PT: I have to say that that sounds like a wonderful project, to collect those letters.

BB: It's one of those in my spare time. I did start months and months ago, speaking of which, we have hundreds and hundreds of publicity pictures, we're talking about sixty years here and I suddenly went, you know, when I drop dead nobody's going to know what these things are. So I started making notes, putting on the back or these were puppets that were made for the commercials for the shopping mall and whatever. And here's the Fred Rogers photographs. I haven't even gotten through a tenth of it!



PT: Let's talk about your visits to Fred Rogers' neighborhood.

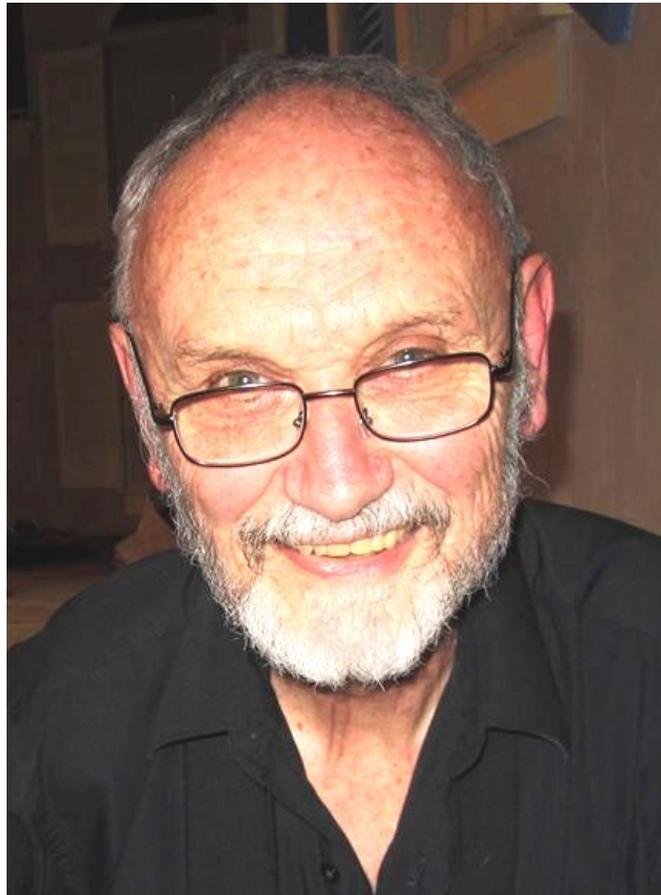
BB: Sure! So what happened is that while we were at the Smithsonian, the Smithsonian Magazine featured an article on our theater at the Smithsonian and at the time we were doing Peter and the Wolf. Fred Rogers got the magazine and saw it and said, "Check out these puppeteers and see what you can find out about them." So he sent David Newell, who played Speedy Delivery on the show. I had never heard of David Newell. I sort of knew about Fred Rogers, but not really, I hadn't seen the show. So they came down and they decided that they wanted to do Peter and the Wolf and we were like great and we were all enthusiastic, except Judy had recorded a sound track using several different recordings, which you could not do and they couldn't get clearance for it and they could not do it with an orchestra and it can't be done on the piano, because all of his music was accompanied on the piano.

So that decided that we couldn't do it. But from what I gathered he liked our work, he liked what he saw, so we ended up doing Jack and the Beanstalk, which was the first show we did. What I didn't know was that we were written into the script as neighbors who'd moved into the neighborhood. What I did know is that we were going to do some acting on it because we were appearing as ourselves. So the first script I get, I'm interacting with Fred's hand puppets and they did a playback at some point and I said that's the worst acting I've ever seen in my life. Because what was happening is I was used to doing children's theater and doing voices for puppets where you overact, because none of our puppets, for the most part, had movable eyes or mouths or whatever. So you tend to

overact a little bit to compensate for the lack of expression in the puppets faces. So everything is a little more melodramatic, vocally.

So, I'm on TV going (yelling) "WHY MISTER ROGERS!!!" And they played back the tape...I look like I'm on drugs of some sort! Like take it down about ten notches! Because Fred's like (whispering), "Well, Bob.." and I said (to myself), this isn't working at all. So I had to learn to calm myself down a lot when working with Fred. At one point, I'm talking to Daniel Tiger, which was one of his little hands

puppets and I had this little toy horse and I'm going, "Daniel, this is a very fine horse. This is a very, very, very fine horse. This is a fine horse." And the director goes, "Stop! Stop!...Do it again!" So I do it again and I do it three or four times, and I go, "I'm sorry, but I don't really consider myself an actor. If you tell me what you want, maybe I can do it. Am I doing it too fast or too slow, too whatever. And he goes, "No, we want you to sing it." And I said, "Excuse me?" They said, "We want you to sing it." And I said, "Why in the hell would I sing it?" And they said, "Because it's a song." And I said, "No, it isn't." They had sent me a



script with the lyrics, (with) no indication it's a song and had forgotten to send me the sheet of music. Which it wouldn't have done me any good, because I can't read sheet music anyway! So they went, "Okay, we need to stop and take a break for a minute and go sit down with Johnny, who is the piano player, and he'll teach you the thing." Well, it was a typical Fred Rogers song, which I couldn't get the melody to at all! I kept trying to sing it and I'm going, oh, this is awful! And they said, "Okay, just say it." So I'm on the show going, "You're a very fine horse. You're a very, very, you're a fine horse."

Which makes absolutely no sense. I'm not sure if it would have made any more sense as a song, but it was just one of those weird incidents.

They did not have an audience in the studio, at all and usually, most TV people, most technicians, most theater people are sort of broadminded. So we would have to report to the studio at eight o'clock in the morning. We usually wouldn't start filming until ten or eleven and they'd be getting microphones, checking feed back. So these twenty minute segments that we would do on the show would go from literally go from eight o'clock in the morning and sometimes not get out until seven or eight o'clock at night. I remember one of the first days I did something. I never, ever swear in front of kids. And I dropped a puppet or tangled something badly and I went, "Oh SHIT!" Everything just stopped dead, I mean the silence was deafening! And I looked up and everybody was staring me down and I suddenly realized, oh, I guess this is a no-no. So I apologized and I said I'm terribly sorry, I never do that in front of children, but since there were no kids here I thought it would be okay. Fred came over and lectured me for the next ten

minutes, going, "Oh, that's okay Bob we all express ourselves in different ways, and you need to be you, and you need to tell us the way you really feel." By the time it got done, I'm like, I'll never do that again, because I can't stand listening to the rest of his lecture. As sweet as the man was, it's like, this is just a little too much for me. So I had to be very careful what I said around Fred, 'cause Fred of course was a minister and I had to watch my mouth, I learned that very quickly.

PT: Bob, thank for your time. I think we'll need to have another conversation sometime, because I don't think we've heard everything yet. In the meantime, do you have any advice for young puppeteers?

BB: People sometimes ask me how I learned and where they can study to be a puppeteer. I just got out there and did it. And I worked for quite a few puppeteers. I did some work with Paul Ashley, who did a lot of stuff with Chuck McCann. So I learned by doing and I think that's the best way. You have to get out. Get out there and do it. And you learn to hard way, you make mistakes. ■



Above are a group of puppets built by Bob Brown Puppets for Elmer the Elephant, along with cast members.

Editor's Note: We're still looking for a Treasurer, so if you are a financial wizard or just want to be one for our guild, please let us know. I've once again included Pam McNaughton's wonderful article on the job.

Also, please don't forget that you can easily contribute to our organization through your Amazon purchases. Just sign up for Amazon Smile and select the National Capital Puppetry Guild as your charity of choice. Most purchases are eligible and every time you make an eligible purchase, a portion will be donated to the NCPG.



## Smile! You're on Amazon!

Well, we're on Amazon, too. On Amazon Smile, that is.

Got some shopping to do? If you use Amazon Smile you can help support the NCPG at the same time. Every time you make a purchase at Amazon Smile, a donation is made to the National Capital Puppetry Guild for its work bringing educational opportunities to the public in the fine art of puppetry. With the holidays approaching, if all our membership did this when making Amazon purchases, it's possible us to raise some significant funds. Here's how you can make an easy donation:

Go to <https://smile.amazon.com>

Go to "Pick your own charitable organization" and click the "Search" button. Find "National Capital Puppetry Guild" and click "Select."

Then go ahead and make your purchases. The guild, which is a registered 501(c)(3) nonprofit, will automatically receive a donation of 0.5% of your normal purchase price on the tens of millions of eligible items and you won't pay anything extra for that.

Bookmark <https://smile.amazon.com>, or click on <https://smile.amazon.com/ch/81-3977781> and remember: whenever you shop there your donations will fund our festivals, puppet slams, newsletters and scholarships.

Now that's something to smile about!

(Since we haven't found someone to take the Treasurer's job yet, I thought no one would mind if I once again reprinted this item from our last newsletter.)

## The Next NCPG Treasurer

by Pam McNaughton

The NCPG is looking for a new treasurer, someone who will prepare the guild for growth. As my husband makes the transition into retirement, I also plan to "retire" from my current role. What will the guild need from the next treasurer? The treasurer manages the financial resources that allow the guild to thrive and grow. Transparency and accountability in all financial efforts are essential. You will be responsible to the board, the membership, the Commonwealth of Virginia (where we are registered as a non-profit), and the Puppeteers of America. If you aren't already a member of the PofA, plan to join them. What will growth require? You can help the other board members plan new avenues for programs, fundraising and scholarships.

What about the brass tacks? You will take responsibility for income (dues and donations) and expenses (festival supplies and insurance, for example). You'll handle the monthly bank account reconciliation (balance the checkbook, right?); provide quarterly and annual financial reports to the board; and develop financial projections to support the board in decision-making. Internet access to the bank account and other resources is important, and financial software (I use Quicken, for example) makes the work easier. Now that we are a nonprofit, we file annual reports to maintain our status. We have a modest amount of tangible assets (like some finger puppets for sale); you can help by keeping track of their locations for times when they're needed. Altogether, you might expect this to average about an hour a week of your time. In the coming year you can support the board by developing policies and procedures for new lines of effort.

Interested? When you receive the call for nominations, let Jeff Bragg know. Prepare yourself, the board, and the guild for a dynamic future!

**Applications for The Judy Barry Brown College Scholarship and O’Neill Conference Grant are open. Please make a copy of the pages you need, fill them out and send to:  
NCPG 64 Southall Court, Sterling, VA 20165 or scan and email to puppetimes@gmail.com.**

## **Application for the O’Neill Conference Grant 2018**

Every year the National Capital Puppetry Guild makes available a need based grant for any member under 35 who has been selected to attend the O’Neill Puppetry Conference. If you have applied, you may submit this form now, knowing that receiving this is grant is contingent on being selected to attend the conference.

This scholarship application form must be submitted to the National Capital Puppetry Guild. See the General Instructions below for additional information about completing this application.

### General Instructions to Applicant

1. Make a copy of the blank application form and complete a draft copy first.
2. This is only a preliminary application. If you are selected to continue the application process, more information may be requested.

### 3. Personal Information

Full name of applicant \_\_\_\_\_ Date of Birth \_\_\_\_\_

Home telephone number \_\_\_\_\_ Email \_\_\_\_\_

Present home address

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Number of years as an NCPG member \_\_\_\_\_ Citizenship \_\_\_\_\_

4. Education - please use extra sheets to elaborate, if needed.
  - a. Name all secondary and/or technical schools you have attended. List the school you are presently attending first.
5. Puppetry Education and Experience - please use extra sheets to elaborate, if needed.
  - a. Please discuss your puppetry education. Include any classes, workshops you’ve taken.

b. Please discuss any performances you have participated in.

**Please complete and send to: NCPG Scholarship 64 Southall Court Sterling, VA 20165, no later than May 1st.** You will be notified within 10 days whether or not you have been selected.

**IT’S PAST TIME TO RENEW YOUR MEMBERSHIP!!**

Do it now, don’t forget! Please come be a part of the fun! Renew your membership today. Go to [nationalcapitalpuppetry.org](http://nationalcapitalpuppetry.org) or send in the last page with your check.

**Preliminary Application Form for the Judy Barry Brown  
College Scholarship in Puppetry  
2018-2019 Academic Year**

**PLEASE NOTE: This application is to be used ONLY if you are applying to study puppetry at one or more of the following universities:**

University of Connecticut Storrs

West Virginia University

This scholarship is available to high school seniors and home-schooled students that are full members in good standing of the National Capital Puppetry Guild (Associate Members are not eligible), applying to the qualifying institutions. This scholarship application form must be submitted to the National Capital Puppetry Guild. See the General Instructions below for additional information about completing this application.

**General Instructions to Applicant**

1. Make a copy of the blank application form and complete a draft copy first.
2. This is only a preliminary application. If you are selected to continue the application process, more information may be requested.

3. Personal Information

Full name of applicant \_\_\_\_\_ Date of Birth \_\_\_\_\_

Home telephone number \_\_\_\_\_ Email address \_\_\_\_\_

Present home address

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Number of years as an NCPG member \_\_\_\_\_ Citizenship \_\_\_\_\_

4. Education - please use extra sheets to elaborate, if needed.
  - a. Name all secondary and/or technical schools you have attended. List the school you are presently attending first.
  - b. How do you plan to pursue the puppetry arts after finishing college?
  - c. What college(s) would you most like to attend? Please explain your reason.

5. Puppetry Education and Experience - please use extra sheets to elaborate, if needed.

- a. Please discuss your puppetry education. Include any classes, workshops you've taken.
- b. Please discuss any performances you have participated in.

**Please complete and send to: NCPG Scholarship 64 Southall Court Sterling, VA 20165, no later than April 1st.** You will be notified within 10 days whether or not you have been selected to continue the application process.

## Marketing Makeover: Part 3

### Motivation

by Heidi Rugg

Welcome back! I am sure you have been working on your website, creating blogs posts, and done lots of social media engagement since our last issue, right?

Well, if not, maybe you need some proper motivation?

What we all REALLY want is to make sure we are getting gigs from all of this work we are doing, right? But what kind of social media engagement turns into gigs? Your posts are a type of branding, a marketing tool. Here are the top 5 ways to leverage social media to get more gigs:

1. Show your relevance – post about what you ARE doing and use as many pictures as possible.
2. Become a resource in your field; provide advice.
3. Get the kinds of bookings you want by engaging with your current venues.
4. Find the power in “thank you.”
5. Don’t discount crazy cat heads or trees with googly eyes.

We’ll take these one by one.

First: Show your relevance through social media postings. If you only do one thing, this is it. People looking to book performers will look you up on social media. They want to know that you are “real.” Make sure you have some stuff to show them! Check to make sure there are a few fresh postings (or re-postings) each month. Make sure your last post was not made back in 2014. Also, what are you working on right now? Post a picture. Are you building a new show? Post photos of the puppets, the staging, and all the steps. You can show all of these things with minimal effort put into texts. For some great examples of Facebook pages that really do this well, I recommend Philip Huber and Hobe Ford. They both rock their social media engagement.

Onto number 2! What are you REALLY great at? Where is your knowledge? Are you awesome at packing marionettes so they don’t tangle? Are you great at workshops? Puppetry has so much great “behind-the-scenes” happenings that non-puppeteers really find interesting. Find something where you totally ROCK



and build a foundation from that point. Make a concerted effort. Create posts that focus on your areas of interest and your specialties.

As puppeteers, we often have many areas of expertise. Building, performing, designing, working with a variety of materials – there is no lacking for areas where you can demonstrate your expertise about something.

If you do work in educational settings, you can re-post great materials from other organizations of note. The Association of Teaching Artists does a fabulous job with this on Facebook; I have found their materials to be very engaging. When you post materials with this kind of focus, it tells your audience (i.e. the people checking out your Facebook/Instagram/social media of choice) that this material is important to you. It screams to viewers, “I am interested in \_\_\_\_\_!” Make sure it’s something great.

Thinking more about “branding” brings us to number three: get more of what you want by showcasing the things you have that are what you want. Want more school gigs? Theatre gigs? Birthday parties? Show images that are from actual events, re-post things from venues. The key is to not post up the kinds of gigs that you might not want more of (if you despise doing shows in a mall, then don’t post up that kind of gig). You can do current events, past events/fond memories. You do not need to have a lot of words or invest a lot of time. This kind of posts will cue visitors to your social media about who you are, what you do, and you will let them know whether you “fit.”

Continued on page 17.

# Planning a Puppet Slam

By Genna Beth Davidson

When I took on the endeavor to organize and produce a puppet slam (our first Puppet SlamNation!) this September, I was feeling ambitious and motivated in a way that I haven't felt before in my life. It was a new and exhilarating leadership experience for me. You see, I was always the kid who took on leadership roles begrudgingly because no one else would step up to the plate. I think my peers have thought of me as a leader, but I've never really wanted to be one. I've also always felt crippling anxiety when it comes to the responsibilities of running the show. I think several factors helped me take on this recent endeavor and get beyond the anxiety.

First off, and this is the biggest thing, my mental health is finally under control. I thought for years that I just wasn't as capable as others seem to be at getting projects underway and seeing them through to a successful end. I blamed myself and thought "I'm just not good enough." But I now see that depression and anxiety were the problem, and those disorders are not really me. Planning the SlamNation, I still had anxiety, but it came and went and most days I felt positive and motivated, and thus I could send emails that needed to be sent and thought through logistics that needed thinking through.

The second factor pushing me to take on the role of producer was the relative invisibility of puppet artists in DC. I know so many fabulous, creative and inspiring artists who do puppetry not just for kids but for adults! I want their work to be shared because I know it will be valued, and it's mind bending for adults to realize what puppetry offers adults. I want there to be a vibrant puppetry arts scene in the DC region. So I guess there was a little bit of the same thing I experienced as a kid: no one else is doing this, so I'm going to take it on. Only this time I didn't do it begrudgingly.

Finally, I've always loved the way [Black Cherry Puppet Theatre](#) in Baltimore has given space to all sorts of puppet performance artists at various levels and stages of production. They put on their [Puppet Slamwich](#) shows pretty regularly (look out for the next one on November 11, 2017), and it's always a wonderful and supportive environment for artists to join. The great thing about their puppet slams is that the audience gets a huge variety of skill, talent, vision and story to digest. If an artist is trying out a new piece, and parts of it don't work, it's okay. Some people have complete, solid, winning shows, and some people are just



starting out. The novices among us are supported and encouraged. It's all a chance to play and grow. So I wanted to bring this style to the Wit's End Puppet SlamNation.

Now that I've organized one slam, I can't wait to do another one. There are many things I've learned from the experience. Here are some of them.

**1.) Always have a stage manager.** Our very own Amy Kellett took on the role for me this time. I mistakenly thought I could do that, but it's not my skill set AND I had too many other things to take care of. I thank her a thousand times for realizing I was in need of her skills and for stepping into that role without me having to ask. Next time, I'm booking a stage manager from the get-go.

**2.) Trust that people will commit.** So much of my anxiety was from this nagging thought at the back of my mind saying performers will back out at the last minute. No one did! I will have more faith next time.

**3.) Always ask questions to the venue manager** and don't worry about if you're being a bother (again – the anxiety disorder). The [We Are Takoma](#) series who gave us a space and time for the slam handled things beautifully, but I could have asked more questions upfront to lessen my anxiety.

**4.) Delegate as the event date draws near.** This happened naturally because I work with awesome people who realized where they could help. Pat took care of programs. Cecilia and Nina managed front of house. Krista was back stage with me managing transitions between shows, and she brought snacks for everyone! And finally.....

**5.) People will underestimate how long their performances take.** This was the only area that I really messed up. The show went on an hour longer than it was supposed to! How did I let that happen?!?! Well 5 mins extra here, 10 mins extra there...it all adds up. Next time I need to think that through more and have wiggle room.

There were also many things that we did right including booking an awesome band (check out [Petty Indulgences](#)), having a reception after the show, getting DVD footage of the shows, getting an awesome turnout, putting the more kid friendly shows in the first half of the program, having multiple ways of getting donations, and the list goes on. If you weren't able to make it to our Puppet SlamNation this time, don't worry. We're sure to have another one in 2018. Not sure where. Not sure when. But I'm excited to figure that out early next year. So stay tuned! ■

### **NCPG SCOOP! What's Up With Our Guild.**

Just a quick note to let you all know that we're busy planning our March 24th WDofP Celebration and that's about it. We held our elections at the November meeting and all eight nominated were elected. We welcome Honey Goodenough to the board as an at-large member. Sam is now going to be Vice President and Eric will be an at-large member. We are still looking for a Treasurer. Stay tuned! There will be an announcement shortly about our Holiday Party/Meeting.

Marketing Makeover continued from page 15.

Number four builds on number three – thank your venues. Yes, it's important to send paper thank you notes or emails. If your venue has a Facebook/Twitter presence, make sure you thank them. "Thanks for having us out to perform Cindererephant at your library!" This lets your social media audience know that you perform in libraries, you have a show called "Cindererephant," AND that you have great manners. Bonus!

Last, but not least...sometimes the weird and wacky get the most traction. To be honest, puppetry has this in spades. On my own Facebook page, I once posted up a photo with an article about giant cat masks that were wet-felted by a group in Japan. Looking at my metrics on Facebook, I could tell that this eventually was shared in a crazy way that went out to over 70,000 people. I've never seen anything like that EVER. On the UNIMA Facebook page, one of the most-shared images/posts was of a tree with googly eyes. Go figure.

Your social media presence is a vital part of your branding. It requires tending; with proper cultivation, your business will grow. ■

**And that brings another issue of**

**Puppetimes to a close.**

**And if you haven't renewed your**

**membership, you're late. Please renew now.**

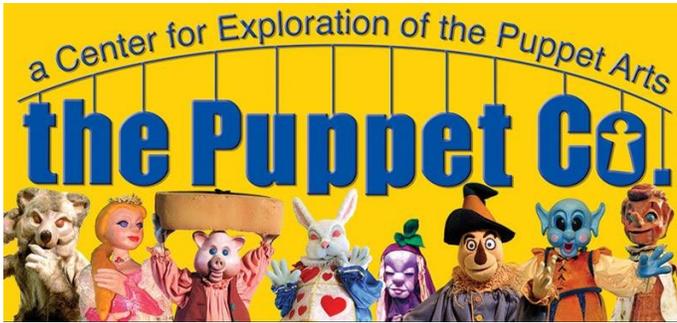
**Please. Thank you.**

**RENEW YOUR MEMBERSHIP RIGHT NOW!!**

How can you forget and not be a part of the fun? Renew your membership today.

Go to [nationalcapitalpuppetry.org](http://nationalcapitalpuppetry.org) or send in the last page with your check.

# THE SEE AND BE SEEN SCENE



**The Puppet Co. Playhouse** at Glen Echo, MD  
Reservations: (301) 634-5380    [thepuppetco.org](http://thepuppetco.org)

January 19th through February 11th

## **Tales of Beatrix Potter**

February 16th through March 25th

Fridays 11:00 AM, Saturdays & Sundays

11:30 AM & 1:00 PM

## **Beauty and the Beast**

Thursdays & Fridays 11:00 AM

and Saturdays & Sundays 11:30 AM & 1:00 PM

## **Tiny Tot Time with Bob Brown**

1/20, 21/18 - Winter Wonderland

Sat, Sun - 10:00 AM

1/27, 28, 31/18 - Magic Toyshop

Sat, Sun, Wed - 10:00 AM

2/3, 7, 11/18 - Snow Show

Sat, Wed, Sun - 10:00 AM

2/17, 25, 28/18 - Dragon Babies

Sat, Sun, Wed - 10:00 AM

## **YOUR SHOW HERE!**

That's right. Tell us what you're up to and we will share with the world! At least the world of our membership. Get your notice in within five weeks after your current issue and we will (most likely) post it here.

### **Wonderment Puppet Theater**

412 W King St, Martinsburg, WV 25401

Martinsburg, WV

(304) 258-4074

[wondermentpuppets.com](http://wondermentpuppets.com)

[wondermentpuppets@yahoo.com](mailto:wondermentpuppets@yahoo.com)

Jan 13 - Feb 18

Puss in Boots

### **Puppets at the Durant Center**

February 17th, 10:00am & 11:30pm

Beech Tree Puppets

Tickets at: <https://apps.alexandriava.gov/Calendar/Detail.aspx?si=16963>

### **Wit's End Puppets**

Monday, January 29 at 7pm

The Puppet Lobby

Selman Gallery at Brookland Artspace Lofts

3305 8th ST NE Washington DC 20017

Free and open to the public.

## **THE SEE AND BE SEEN SCENE...**

..as it states above, wants to know about your scene! Please submit your upcoming shows, spectacles, and other public performances and protuberances along with their particulars to: [puppetimes@gmail.com](mailto:puppetimes@gmail.com)

Our next issue closes on February 14th, 2018.

**Puppetimes** is always soliciting your articles, opinions, advice, letters to the editor and other missives for publication. Please note that article submission deadline is roughly two weeks before publication date.

# It's Renewal Time. Are YOU Late?



National  
Capital  
Puppetry  
Guild

## 2018 Membership Renewal Form - Mail In

[www.nationalcapitalpuppetry.org/](http://www.nationalcapitalpuppetry.org/)

The NCPG is a chartered Guild of the Puppeteers of America

Name:

Address:

City: State: Zip Code:

E-mail:

Company Name:

Company Web Site:

Please send my newsletter as a PDF to my e-mail address!

Annual Dues: Associate ( ) \$10 Junior/Senior ( ) \$15  
Regular ( ) \$20 Adult Couple ( ) \$30 Company ( ) \$35

\_\_\_\_ My check also includes a charitable contribution of \_\_\_\_\_ to the Guild.

Amount enclosed: Today's Date:  
Check #

Please make your check payable to N.C.P.G and send to:  
P. McNaughton, NCPG Treasurer, 489 Cameron Station Blvd.,  
Alexandria, VA 22304

Phone (check box prior to the number if  
you don't want it listed in the Directory)

( ) - Home:

( ) - Work:

( ) - Mobile:

If you want a print copy of our newsletter,  
please add \$20 to your membership fee  
and check here: \_\_\_\_\_  
(Associate Members not eligible)

Need details? See our website: [www.nationalcapitalpuppetry.org](http://www.nationalcapitalpuppetry.org)

-----CUT HERE AND SAVE BOTTOM SECTION FOR YOUR RECORDS -----

I sent check # \_\_\_\_\_ for \$ \_\_\_\_\_ to join The National Capital Pup-  
petry Guild as a \_\_\_\_\_ member, on (date) \_\_\_\_\_

Membership benefits include:

6 informative newsletters a year, in a PDF version. Print edition  
available.

6 meetings a year, festivals, educational events, pot-luck's, lec-  
tures, demonstrations, workshops, show and tell sessions, works-  
in-progress previews, and meet and greets with guest artists. Free  
admittance to most shows at our host facility – the Puppet Co.  
Playhouse in Glen Echo Park.

Access to "Members Only" areas of the Guild Website:  
[nationalcapitalpuppetry.org/](http://nationalcapitalpuppetry.org/)

Public listings of, and a link to, your puppet business  
from the Guild website, if applicable.

Summer Picnic, Winter Party, and National Day of  
Puppetry Celebration.

Meetings on selected dates typically follow the 1:00  
show at the Puppet Co. Playhouse.

Meeting dates are published in the NCPG Puppetimes  
newsletter and on the Guild website.

Reservations for the show are recommended.

Membership questions may be directed to: Pam  
McNaughton • NCPG Treasurer

489 Cameron Station Blvd., Alexandria, VA 22304